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ABSTRACT

This curriculum guide suggests a flexible program of art for elementary grades. The artwork will reflect the levels of maturity achieved by the students. It is divided into sections on: 1) Developing of Awareness of Self Expression; 2) Organization of the Art Period; 3) Art Materials; 4) Techniques; 5) Motivation; 6) Topics for Motivation; 7) Seasonal Activities; 8) Evaluation; 9) Exhibiting; 10) Bulletin Boards; and a Suggested Letter to Parents. Many ideas for art projects are given. It is hoped that the students will learn to express reactions to their life experiences through art, and that self-awareness will enhance the power of observation. (Author/OPH)

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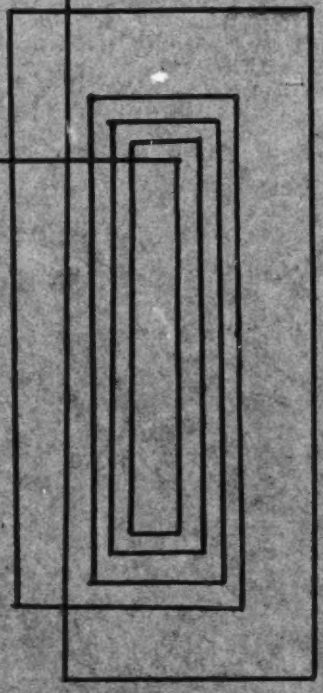

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ART : INVOLVEMENT

ELOISE VOORHIES GARY B.F.A., M. Ed.

ESEA TITLE III PROJECT #28-705592-2 CULTURAL ENRICHMENT PROGRAM

ST. MARTIN PARISH SCHOOL BOARD
RENÉ CALAIS, SUPERINTENDENT

INTRODUCTION

This guide suggests a flexible program of art for all grade levels. The artwork will reflect the levels of maturity. Every section is intended to contribute singularly to the total effectiveness of the art period, providing an atmosphere for creative, intellectual and emotional growth.

Art activities have been adapted to the students of St. Martin Parish whose unique culture and heritage have influenced the selection of topics for motivation. The child's appreciation of his environment improves his self-image and adds to creativity in self-expression.

There is no attempt to show children how to draw. Rather, their life experiences and their reactions to them serve as their instructors. Expression of their reactions through art develops self-awareness and enhances the power of observation.

I am convinced a child cannot become involved in creative self-expression unless he can describe what he is going to draw. He cannot describe what he will draw unless he has a mental image based on his personal experience.

Art is a vital facet of the curriculum. Through art the child learns to listen (not only to hear); to feel (not only to touch); to see (not only to look). Through art, LEARNING CAN BE FUN.

Edoree V. Gary

Dedicated
to the
children
of
St. Martin Parish

CONTENTS

DEVELOPMENT OF AWARENESS AND SELF EXPRESSION . . . 1

ORGANIZATION OF THE ART PERIOD 5

ART MATERIALS 7

TECHNIQUES 9

MOTIVATION 32

TOPICS FOR MOTIVATION 37

SEASONAL ACTIVITIES 44

EVALUATION 61

EXHIBITING 63

BULLETIN BOARDS. 67

SUGGESTED LETTER TO PARENTS 78

DEVELOPMENT OF AWARENESS AND SELF-EXPRESSION

A. Scribbling or Space Manipulation

It is interesting to note that each new medium encountered by anyone of any age (even adults) will begin with the scribbling stage. This will develop from kinesthetic to controlled with such characteristics as repeated movement, circular variations and finally naming the results. Color will be unrelated to subject matter.

B. Drawing Relating to Ideas or a Story

New forms will appear. The human figure will show that part of the body larger, depending on its importance for representation. Example: A long arm and hand of a person picking up a pencil. Color will have emotional appeal, not visual reproduction.

C. A Schema or Symbol Appearing in Successive Drawings

Again the important parts in the human figure will be exaggerated. In addition, the base line will appear where all objects or people will be on a line. Below the line will usually be green (grass). The sky will be a blue band at top of paper, and all objects will be between sky band and ground band. This concept should not be corrected by asking them to have the sky meet the ground. This concept of

the older child will appear only when he is conscious of it. To impose this observation will sometime result in objects and people standing or growing in the sky.

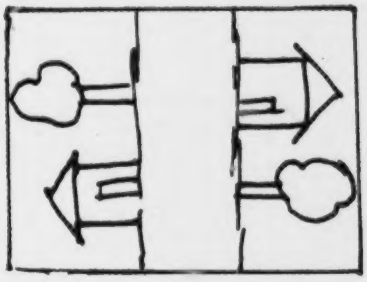
D. X-Ray Drawings

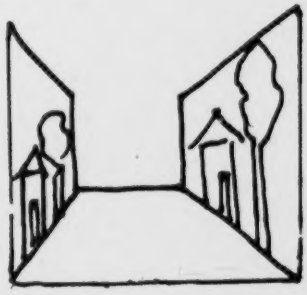
X-Ray drawings show the exterior and interior of a house in the same drawing.

E. Fold-over Representations

Both sides of a road, street, or river are shown in fold-over representations. They are called fold-over because by folding the drawings so the road is on the desk both sides can be seen.

EXAMPLE:





F. Increasing Awareness in Figure Representation

Representing the human figure exhibits the child's increasing awareness. Clothes awareness to show sex, although rigid, characterizes girls or boys. Though details are added, there is loss of action in figure.

G. Space and Color

Space is realized increasingly with disappearance of base line, or several base lines. Sky line is no longer drawn. However, there is still no horizon. A gradual consciousness of overlapping occurs.

Parts of the body are no longer exaggerated or omitted for emphasis. Figures take on a certain stiffness and formality.

In color a bluish red, or yellowish red, sweater will appear instead of a red sweater. There will also be an awareness of sky blue and difference in green between grass and trees.

The theory of color or the "color wheel" has no place in elementary grades. Awareness of color can be realized through being alerted to the difference of dim or dull to bright colors. During motivation, variations in fall leaves and/or the many greens in the landscape may be observed. Some will react; others not.

There is, in this stage of development, a conscious awareness of decoration. Simple potato, eraser, or spool prints will give the sense of repetition in

design. Use of prints to decorate material or objects is not very important to the child.

H. Increased Visual Concepts

In the upper grades children cling to dark blue for sky. The should be made aware that skies are light--more of a blue-green. Clouds are white (or grey) in the blue sky. Many put blue clouds in a white sky. Encouraging visual concepts is not "showing him how" but merely increasing the child's awareness of his surroundings. Some may apply this new awareness to their artwork; others will not.

ORGANIZATION OF THE ART PERIOD

The following sequence is important to a productive art period:

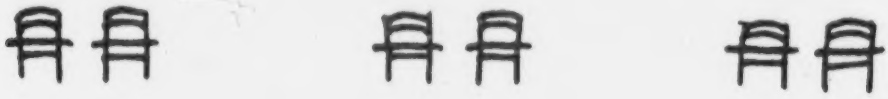
1. Preparation of the Classroom
2. Distribution of Art Materials
3A. Demonstration of a New Technique

or

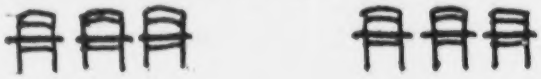
3B. Motivation
4. Independent Work
5. Clean-Up
6. Evaluation
7. Exhibiting

1. Preparation of the Classroom

Desks pushed together create more floor space for sitting. By pushing the first desk on the row, the teacher will prompt the children to push their own. The diagram below is a suggestion for first desk in each row



Two broad "halls" are now available for the children to sit in a line with space for the teacher to walk.

Alternate arrangement: 

Children enjoy working on a long strip of paper resulting in a mural or frieze, or individual drawings (if cut), or they may use individual pieces of paper.

2. Distribution of Art Materials

Materials may be distributed with the help of students. Involving as many as possible creates interest and saves time.

3A. Demonstration of a New Technique

For many uses of art materials, see TECHNIQUES section; or

3B. Motivation

see sections on MOTIVATION and TOPICS FOR MOTIVATION.

4. Independent Work

5. Clean-Up

It may seem easier for the teacher to clean up, but it is a learning situation important to the development of the student. Have children "line up" and assign each one some duty.

6. Evaluation

See EVALUATION section.

7. Exhibiting

See EXHIBITING section.

PAINTING ACTIVITIES: Whenever an activity requires water, paints, or colored chalk, the teacher should provide newspaper for each child's drawing paper and paints and for the buckets of water. One or two large, damp turkish towels, or damp paper toweling, provide a means of cleaning hands until soap and water are needed.

ART MATERIALS

1. Manila drawing paper (12" x 18"): Cream color paper suitable for crayon, chalk and paint.
2. Newsprint (12" x 18"): Thin paper for all media.
3. White butcher paper (18" roll). For murals, friezes and large artwork.
4. Construction paper (12" x 18"). Assorted colors. Use for mounting paper sculpture; for oil pastels and tempera paint. THIS ALLOTMENT IS FOR ART PERIOD ONLY.
5. Crayons.
6. Scissors (4" blunt). Encourage children to purchase.
7. Brushes. Borrow from other teachers if more needed.
8. Paste (jars).
9. Glue (Elmer's).
10. Liquid and dry tempera point.
11. Chalk (144 assorted colors). Do not use on chalk board.
12. Brayers: A roller, with a handle, used for prints or as a pointing tool.
13. Oil pastels. Soft as chalk but dustless. Ideal coverage on construction paper.
14. Tissue paper (assorted colors).

OTHER MATERIALS

1. Water containers: Gallon cans or empty plastic quart or gallon containers with tops cut off.
2. Old newspaper. Handy for easy cleanup, padding, and to protect artwork. Library may have old newspapers.
3. Two large old bath towels. Dampen for hand cleaning.

4. Paper towels. Use for art activities and cleanup.

5. Detergent bottles with closing top for dispensing and storing tempera. Liquid tempera is bottled in plastic dispensers which should not be thrown away when empty.

6. Hair-spray covers or baby food jars for small water or paint containers.

7. Cigar boxes or other small containers for colored chalk (to be broken in half).

TECHNIQUES

The wide and varied use of media, sometimes called "the materials approach to art," is not stressed to the exclusion of the basic development of drawing and painting. Discussed in the following pages are varied uses of the basic art media. Classroom teachers will employ many of these material techniques to enhance the basic drawing and painting skills.

A new way of using a familiar medium will often provide much of the interest for an art lesson, but it is always best to provide additional motivation. The teacher should use techniques as a supplement to basic motivation.

> The art period creates a comfortable setting for the children in their use of varied materials and techniques. As the children learn new techniques they can be applied to enrich the academic areas. In this way the art period becomes an integral facet of the child's learning.

RUBBINGS

Materials:

Crayons (assorted colors)
Manila drawing paper (12" x 18" folder to 9" x 12")
Geometric or odd shapes cut from heavy paper
Cloth, wire, leaves, etc.

Procedure:

Place one of the shapes under the top fold. Lay the unwrapped crayon on the paper and grasp the crayon. Push it back and forth until the shape is completely revealed. When the technique has been perfected, add more shapes or repeat use of the same one until the paper is covered. New objects can be discovered in the all-over pattern and details added.

Application of Rubbing Technique:

Prepare in several sizes and dimensions rectangles, triangles, circles, half and quarter circles, and squares. Present them separately, and let the students say in each instance what could be pictured.

After all shapes have been presented, let each student select one, make a rubbing and complete his picture with crayons.

Alternate Procedure: Rubbing can also be produced by using a brayer and tempera. Liquid tempera can be put on formica tables for rolling. Tempera can be removed with water. Soap will remove any stain remaining.

CRAYON TECHNIQUES

(BEGINNING AT GRADE 4)

Materials:

Manila paper (9" x 12")

Crayons, large unwrapped

Procedure:

Have student draw three circles of different sizes with a dark color--black, blue or brown. The smallest circle could be the size of a quarter.

With the end of the crayon, press firmly to color the smallest circle.

Press lightly to color the middle size circle. Making strokes first in one direction and then in the opposite direction will result in even color without streaks.

Using the side of a medium color, such as red, green, turquoise, red violet or orange, color the entire paper.

Grasp the side of the first dark color at the extreme end, and color the large circle in a circular motion.

Draw five 2" lines one half inch apart. Begin by pressing lightly, gradually getting succeeding lines darker, until the darkest line possible. Reverse the procedure returning to lightest possible.

Make one continuous line traveling in any manner over the entire paper varying the pressure to produce light and dark sections.

Look for an object or a pleasing shape as the paper is turned in any one of its four positions. Color the object discovered with the side of the crayon and add details to make the object recognizable.

NOTE: THESE TECHNIQUES SHOULD BE APPLIED IN THE FUTURE ARTWORK OF THE CHILDREN.

CRAYON RESIST

Materials:

Crayons
Drawing paper
Tempera paint (black, blue or red)
(Thinned with water to consistency of ink)
Brushes
Water
Newspapers
Paper towels

Procedure:

Using a half sheet drawing paper, "design" the entire page with crayons. Heavy pressure should be used in creating the crayon design because the nature of the activity requires that a great deal of wax be used to repel the tempera paint. Students might be encouraged to use light and bright crayons.

When "designed" areas are completely colored, place drawing on a sheet of newspaper. Black, or blue, or red tempera paint is applied over the entire surface of the drawing with a soft brush.

Caution:

1. Tempera paint should be thinned with water to the consistency of ink so it adheres only to the areas having no crayon. Thick paint will adhere in spots to the crayoned areas.

2. Tempera paint is applied with a brush using little pressure and long flowing strokes. "Scrubbing" with the brush will cause the paint to adhere to the colored portions of the design.

Alternate procedure: Use dark wax crayons on construction paper. When drawing is complete, apply a watered-down mixture of white tempera paint.

CRAYON BATIK

(Technique similar to CRAYON RESIST)

Materials:

Crayons
Drawing paper
Black tempera paint (thinned) or India Ink
Brushes
Water
Newspapers
Paper towels

Procedure:

With crayons, draw and color designs on the entire paper. Pressure should be used in coloring because the nature of the activity requires that a great deal of wax be used to repel the paint/ink. Light and bright colored crayons are more effective.

When coloring is completed, crumple drawing into a ball. Carefully open drawing and submerce in water for approximately two (2) minutes. Remove from water and place drawing face up on a sheet of newspaper. While drawing is wet, apply tempera paint/ink over the entire page with a soft brush.

Caution:

1. Tempera paint should be thinned with water to the consistency of ink so it adheres only to the areas "cracked" by crumpling.
2. Tempera paint is applied with a brush using little pressure and long flowing strokes. "Scrubbing" with the brush will cause the paint to adhere to the colored portions.

3. If India Ink is employed, it is used undiluted from the bottle. Use long light pressure strokes with the brush. Avoid "scrubbing."

4. The drawing must be "soaking" wet to absorb the paint or ink successfully. No blotting is required to remove excess water. The newspaper absorbs any over-abundance of water.

5. The crumpling should cause delicate "cracked" lines throughout the design.

Alternate Procedure: Use this technique on white cloth (old sheets). Use oil pastels instead of crayons. Dip the finished design in cold water and wring out carefully. This will crack the oil pastels. Spread on thick newspaper pad. Liquid dye or dye solution can be brushed on. Allow cloth to near dry. Set with hot iron, decorated side down, on thick newspaper pad.

TISSUE PAINTING

Materials:

Manila drawing paper or ditto paper
Tissue paper (2" squares in assorted colors)
Crayons
Newspapers
Small containers for water

Procedure 1:

Draw with crayon, but do not color in. Put small container of water on newspapers. Make a small tight ball of tissue. Dip the tissue ball in water; but do not squeeze, and apply as a color-in. The stain will not cover crayon marks. White crayon marks on drawing will dramatize the resistance of wax crayon to tissue stain. After using tissue ball, place it on the newspaper. Take another color tissue; make a ball and proceed as before. The first color can be used again. If the tissue ball has dried out, dip in water again and use until no color remains.

Procedure 2:

Draw flowers, designs, or butterflies with white crayon on the entire paper suggesting large and small sizes. Using one color tissue, stain the entire surface. Additional colors may be added in some places to the background color.

BLOTS

Materials:

Paper (any kind)
1½" Liquid Tempera (several colors dispensed in baby food jars)
A pencil or stick in each jar

Procedure:

Fold paper in half. Unfold paper.

Remove pencil from a jar and move it around on one half of the paper. When paint no longer flows return pencil to jar, and move on to next color. Procede until all colors have been used.

Refold paper. Gently press from fold toward the other three edges.

Unfold. The two halves will be identical (or nearly so).

When dry, "found" pictures can be clarified with chalk.

USING DIRECTIONS FOR DESIGNS

USE IN GRADES 4 ---

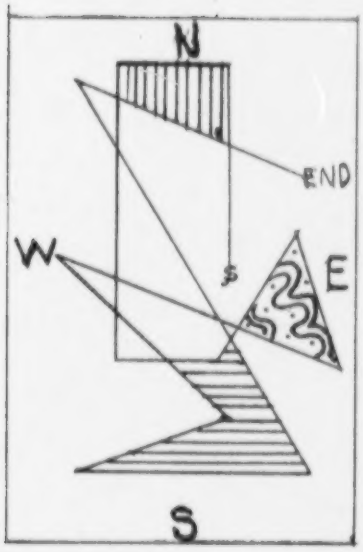
Materials:

Drawing paper (9" x 12")
Ruler
Pencil

Note: This activity will contribute to learning the geographic directions.

Procedure:

Indicate the geographic directions with initials.



To begin design, make a dot near center of paper. The design is created with one continuous line made with the help of a ruler. As directions are called, the line will change direction. Make lines of different lengths.

Suggested sequence of line direction: NORTH, WEST, SOUTH, EAST, NORTHWEST, SOUTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, EAST, NORTHWEST, AND SOUTHEAST.

The sequence may be changed; however, any sequence will result in a different design from each student.

Some shapes made by lines crossing may be filled in with patterns, colors, designs, etc.

Alternate Materials: Oil pastels on dark construction paper.

TISSUE FANTASIES

Materials:

Tissue paper (9" x 12") - assorted colors
Elmer's glue
String or yarn
Scissors
Pencil or crayon
Manila drawing paper (9" x 12")
Brushes
Tempera paint

Procedure:

Draw the outline of a butterfly, flower or any design or object. Use pencil or crayon on drawing paper. The object should be large enough to fill the page.

Place tissue paper (9" x 12") on top of completed drawing so drawing may be used as a guide. Secure four corners with paste.

Submerge long lengths of string in Elmer's glue and squeeze with the fingers to remove excess glue. Place the string on the tissue along the outline of the drawing. When the string outline is completed, cut off the four pasted corners and carefully remove the tissue and string design thereby preventing the glue from soaking through and adhering the tissue to the drawing paper.

When tissue is dry, trim the excess tissue from around the edge of the string-outlined design. Designs and drawing may be added to the tissue-string object at this stage using small brushes and thinned tempera or water colors.

SUGGESTION FOR EXHIBITING: Attach a string at the balancing point and hang.

TISSUE STAIN

Materials:

Manila drawing paper or ditto paper
Tissue paper scraps (assorted colors)
Newspapers
Small containers for water
Brush, sponge or paper towel ball
Chalk (assorted colors)

Procedure:

Put small container of water on newspaper with drawing paper. Dip paper towel ball, brush or sponge, in water and rub over entire surface of drawing paper, making sure an even coat of water is applied. While drawing paper is wet, arrange scraps of tissue paper in assorted colors on drawing paper and allow to remain about two minutes or count slowly to 50. Remove all tissue and draw with assorted color chalk while paper is wet.

TEMPERA AND CHALK

Materials:

One or several strips of white butcher paper
Black tempera dispensed in hair spray covers
or baby food jars and placed on newspaper
1/4" bristle brushes
Containers of chalk (assorted colors)

Procedure:

Motivation of body awareness using the following sequence. Teacher and children should indicate each part called out by the teacher.

1. My face (cover face)
2. My eyes (point to eyes with index fingers)
3. My brow (smooth with fingers)
4. My nose (Teacher: "It feels like a ball.")
5. My mouth (point to mouth)
6. My ears (draw the outline of ears with index finger)
7. My hair (boys: pretend to comb;
girls: pretend to arrange hair style)

Boys Only

My neck goes down
My shoulder goes out
My shirt goes down
My belt goes across
My arms come out at the shoulders
My sleeves stop here
My hands
My fingers
My pants (one leg; the other leg)
My shoes

Girls Only

My neck goes down (each side with fingers)
My shoulders go out
My dress goes down
My sleeves
My hands
My fingers
My legs (one leg; the other leg)
My knees (Teacher: "My knee feels like a ball.")
My shoes
My socks reach here

Have each child make a picture of himself with brush and paint. Continue the "awareness" as the students paint. When they finish, clothes can be colored with chalk. Flowers, pets, trees, houses, etc. can then be added.

The child's name may be written at the bottom or at the top of picture in chalk or paint.

DRY TEMPERA STENCIL

Materials:

Manila drawing paper
Newsprint paper or ditto paper
Newspapers
Small container for water
Sponge or paper towel ball
Scissors
Dry powder tempera paint
Chalk (assorted colors)

Procedure:

Cut snowflakes, flowers or other positive shapes from newsprint paper or ditto paper. (What remains is the negative; do not discard.)

Put container of water and drawing paper on newspaper. Dip ball of paper towel (or sponge) in water and apply evenly to drawing paper. Place newsprint positive cut-out on dampened drawing paper. If surface dries too rapidly, apply water so cut-out will adhere to drawing paper.

Sprinkle with dry powder tempera and allow to dry. When dry, peel off cut-out. Chalk or crayon may be used for added effects.

Repeat designs can be achieved with duplicate cut-outs. Special effects can be produced by using both positive and negative shapes in a random pattern.

STAINED GLASS WINDOW

Materials:

Construction paper (assorted colors)
Construction paper - black
Paste
Scissors
Brush
Cooking oil
Newspapers
Oil pastels

Procedure:

Fold a sheet of black construction paper in half, vertically. With scissors, cut shapes on the folded edge of the paper--some small, medium and large. Paste light color (assorted) construction paper behind the holes cut in the black paper.

Add designs to the light color paper shapes using oil pastels.

With a brush, apply cooking oil very, very sparingly to the back of the color inserts only.

Display Suggestion: To backlight finished artwork, attach to windowpane.

PAINTING WITH CHALK AND WATER OR STARCH AND WATER

Materials:

Chalk (assorted colors)
Drawing paper
Crayons
Newspapers
Paper towels
Water and/or starch

Procedure:

On a 12" x 18" sheet of drawing paper, draw with a dark crayon (brown, blue or black) the design to be "painted" with chalk. Do not color any part of the drawing. Produce only a "line" drawing.

Place completed drawing on newspaper. Wet both sides of the paper twice, using paper towel dipped in water. Proceed to the "painting" by using the side of the chalk for large areas and spreading the color with fingers. If the paper dries too rapidly, squeeze towel with finger tips to add a little water for spreading color. Some areas may not require spreading, and the texture of the paper will give variety to the picture and add interest.

When pictures are dry, crayon can be added for finishing touches.

Painting with chalk and starch can be done by substituting a mixture of one part starch and one part water. The diluted starch will cause the chalk to adhere to the drawing paper, and the possibilities of the chalk rubbing off will be diminished.

SCISSOR TRACING

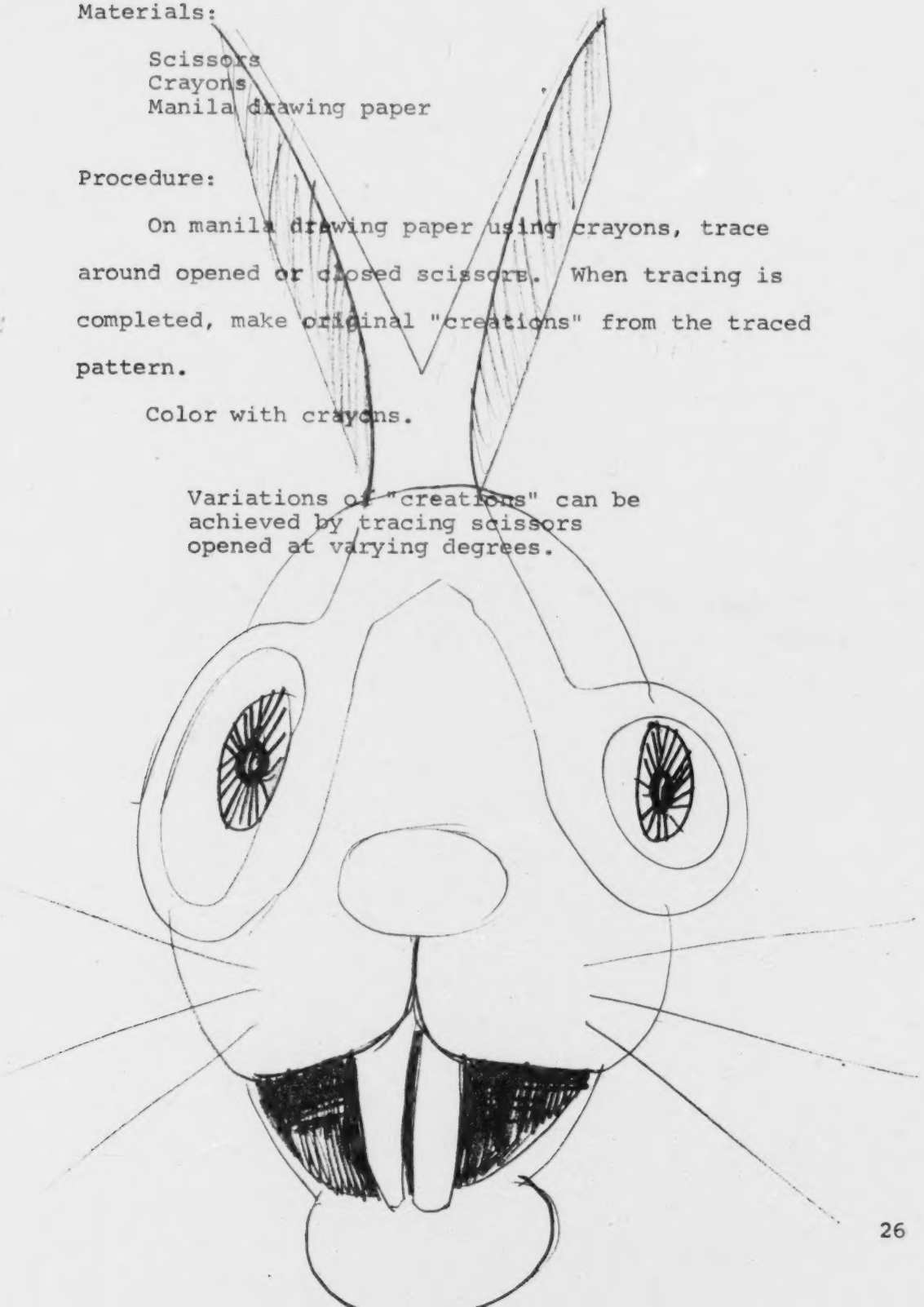
Materials:

Scissors
Crayons
Manila drawing paper

Procedure:

On manila drawing paper using crayons, trace around opened or closed scissors. When tracing is completed, make original "creations" from the traced pattern.

Color with crayons.



Variations of "creations" can be achieved by tracing scissors opened at varying degrees.

TEMPERA FINGER PAINT

Materials:

Dry powder tempera paint (red, blue, green or black)
Liquid starch
Small container for water
Paper towel ball or sponge
Newsprint paper
Table with "Formica" top

Procedure:

Pour about two tablespoons of liquid starch on table. Sprinkle dry tempera powder sparingly on liquid starch and mix with palm of hand using a circular motion.

When mixing is completed (no lumps in starch or powder) use fingers, fist, side or palm of hand to draw directly into the mixed finger paint.

To make monoprint, place one sheet of newsprint on top of the finger painting. Rub the back of the newsprint very gently. Peel off carefully, and allow to dry. After one print has been transferred from the finger painting, the mixture can be reworked by adding more starch or tempera powder as needed and used again and again.

To check consistency, run fingers through starch-tempera powder mixture. If Formica table color is exposed, mixture is ready.

CALLIGRAPHY

Materials:

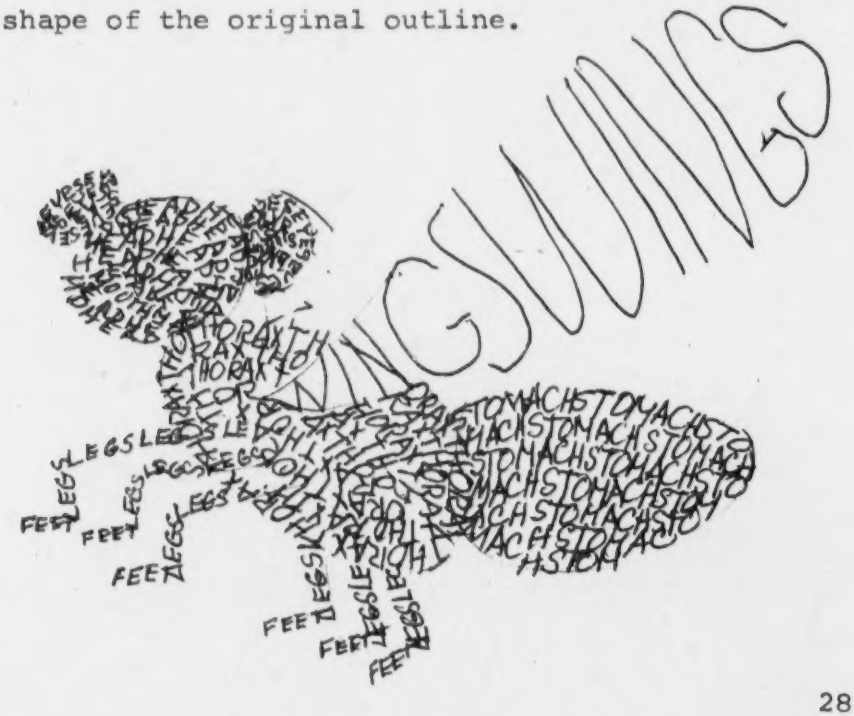
Pencil
Manila drawing paper
Felt tip markers

Procedure:

Draw very lightly with pencil an object or objects (geometric shapes, pets, toys, people, etc.) large enough to nearly fill the page. Omit or simplify details.

Completely fill object with identifying name, printing word or words continuously with felt tip marker until space is filled.

Printing should be done carefully with letters as close together as possible with no spacing between each word. When properly done, the printed words will assume the shape of the original outline.



POTATO PRINTS

Materials:

- Potato (cut in half lengthwise to give a large print area)
- Kitchen knives (brought from home)
- Pencil, ball point, pen or scissors
- Liquid tempera
- Paint pad (cellulose cloth or paper toweling)
- Newspaper
- Paper for prints (Newspaper can be used for trial prints. When technique for printing is mastered, use tissue, construction paper, or drawing for prints.)

Procedure:

Put halves on newspaper to absorb moisture. Demonstrate cutting procedure with simple lines, dots and circles with pencil. Cut edges with knife or open scissors blade. The cuts should be no more than a quarter of an inch deep. The left over half can be used for a second design.

Dip printing surface into paint pad that has been prepared while the children were cutting designs on their potatoes. Make a print.

When trial prints are satisfactory, make prints on better paper.

Substitutes for Potato Design Prints

Vegetables (designs cut)
carrots, sweet potatoes

Vegetables (not designed)
onions cut in half top to bottom,
celery stalk, bean pods, etc.

Fruit (not designed)
half orange, grapefruit, etc.

Gadgets
fork, paper cups, spools, corrugated board,
potato masher, erasers, etc.

Leaves (Use underside)

Finger (one)

Clay design - on a flattened surface

Paint can also be applied by using a brush parallel to designed surface.

A SUGGESTED PROCEDURE FOR PASTING

Use the eraser end of a pencil to apply paste to the back of the left hand (right hand if left-handed). Get a small amount of paste on index finger and say, "I make a magic finger."

Pick up wrong side of paper by pressing magic finger say, "I pick up a puppy." Place in palm of left hand and spread the paste very evenly and say, "I pet the puppy." Pick it up and place it on surface to which it is to be pasted, and smooth it saying, "I put the puppy to sleep."

The "puppy" idea is accepted at all levels. If there are any lumps of paste, they will crystallize and the paper will not hold fast.

Note: Elmer's Glue and similar glues are used for adhering things other than paper.

MOTIVATION

In art, the basis for motivation is the stimulation of thought, feeling and imagination toward organized expression through the use of art materials. Subject matter is important to a child only to the degree that he can relate it to himself. Therefore, motivation should relate to the child and to his environment and be at his level of understanding. Although each child responds differently, children within a particular age or class have many common experiences and interests useful in motivation. Experiences selected should be broad enough to permit a variety of reactions and still specific enough to generate expression on the part of each child.

Leaving children absolutely alone with art materials will not contribute to growth. Each child in the classroom is an individual with his own way of working, his particular moods and interests, his periods of floundering with ideas, his satisfactions, insecurities, discouragements and fears. If he is to grow as an individual, the teacher has a responsibility to stimulate, guide, and, most important, to INSPIRE INDIVIDUAL THINKING BY CHALLENGING THE CHILD'S IMAGINATION AND OBSERVATION.

The differences of a schema or symbol, as opposed to an unchanging stereotyped schema, reflect intelligence. The more intelligent are dissatisfied with generalizations and seek detailed characteristics.

The area of emotional growth can sometimes be overlooked. Art contributes by providing the opportunity to express tensions, anger, fear, and even hatred in an acceptable manner. Authorities stress the vital role of art in determining a child's emotional reaction to his environment. Continued and extremely distorted exaggerations are rare, but they could suggest emotional maladjustment.

The teacher should stimulate ENJOYMENT, COURAGE and the DESIRE TO EXPRESS. There are three sources for motivating a class to produce creative art work:

Experience. The more recent the experience, the more often it occurs, the more eagerness there is to express it. Capitalize on field trips or school programs.

Recall of Experiences. Seasonal experiences are more successful during a particular season rather than recalling those that happened too long ago.

Illustrating from Imagination. This does not mean copying illustrations. The book should remain closed during illustration of stories or social studies.

The pupil cannot tell you what he will draw unless he has a mental image. He cannot have a mental image without the experience or the knowledge needed for illustrating.

A student's ability to describe his mental image will help the teacher determine if he is ready to draw. If he cannot, he will depend on the others to start and will proceed to copy from others. This is not creative. In academic areas effective illustrations for bulletin boards are most successful when they culminate the units and the children have understanding of the phase to be illustrated. Again, books should be closed. Illustrations and photographs are not to be copied. Studied yes, but put away when art work begins.

Motivation can be effected by questions that help a child clarify ideas, recall details and generally develop a visual vocabulary. The teacher's remarks can give reassurance and encouragement to emerging concepts. An adult's smile of appreciation or encouragement is motivation, in itself, especially for a child who feels a particular need for affection and attention.

"Any motivation should stimulate a child's thinking, feeling and perceiving," states Victor Lowenfeld. Knowledge of the specific interests in any phase of his development should be a guide for subjects to draw. We all know more about our interests and can best express our feelings about them. The child, therefore,

must be able to identify himself with his drawings. In addition, his feeling that the teacher, too, is interested is of importance to the child.

When children have been sufficiently motivated the role of the teacher is one of approval and encouragement. Should some few still exhibit hesitance to start, they obviously need just a little more personal interest and drawing out to express themselves.

Motivation is the most important and perhaps the most time consuming part of the art period. The success of self-expression will depend upon the individual's ability to express his thinking. Quick thinkers should be allowed to express first, and their ideas will generate others. The slow students can be handled individually as suggested above. Actual drawing or painting require a relatively short time.

Sustained motivation throughout the project is recommended. Continuous building and holding of interest is imperative if the experience is to be at all worth-while for the students. Both group and individual motivation must be given. Each is important.

SUGGESTIONS FOR MOTIVATION

In the beginning of motivation, using any topic, a general discussion is suggested. For example, if the topic chosen is "Christmas Shopping," discussion

should be about shopping, emphasizing looking, not buying. The pupils should be made aware of Christmas symbols and decoration by having them describe things in the window or store other than what they were looking for. A child should be asked to tell who went shopping with him, and that person should be included in the picture.

TOPICS FOR MOTIVATION

Young children are often confused when too many ideas or choices are presented in one lesson. The impact of each idea may be weakened, and the choice of one made difficult. By the time the choice is made, some children lose their initial interest. The suggestion, "Let's show how we dress for rain, or for snow, or for summer, or for a party," presents distracting possibilities and tends to weaken the child's interest in any one of them, whereas saying, "Let's show how we dress today for the rain," followed with a discussion of rain, wetness, puddles, clouds, raincoats, boots, umbrellas, etc., concentrates interest on a specific experience to which each child can react in his own way.

The following topics will be of interest to the young child (kindergarten and first grade). The "I" is of greatest importance in experiences.

I and my mother
I and my daddy
I hurt my knee
I am picking flowers
I got a shot
I am on the swing
I have a stomach ache
I and my doll
I and my pet
I got lost
I have new clothes
The new baby at my house

As the child grows older his interests will include others. The "we" and the "where" of experiences are important. Suggested topics are:

Playing with my friends on the school ground, at home, etc.

Helping in the garden

Going to church

Shopping for clothes, groceries, school supplies, ice cream, sporting goods (boys)

Helping to pack the car for a picnic, fishing trip, vacation, etc.

Gathering vegetables

Picking berries, cotton, peppers, pecans

Planting

Playing baseball, football, jacks, hide-and-seek, cards, checkers, and other games

Action can be expressed through such topics as:

Running for the bus

Riding bicycles

Hunting

Physical Education exercises

Reaching for fruit in the tree

Getting the cat off the roof

Washing the family car

Running with my dog

Riding my horse

Chasing the chickens

Practicing my musical instrument

Rowing a boat

Other suggested experiences for self-expression:

Waiting for the bus with others

My stay in the hospital or mother taking care of me at home

The street fair

Swimming

What does your father drive other than an automobile or truck?

My visit to the doctor or dentist

Children like to be identified with larger undertakings:

Cleaning the school ground

Helping storm victims

Standing back for the parade to pass

Helping teacher to distribute materials, rearrange classroom, wash the board, empty waste baskets, etc.

Raking leaves

The community helper can be recognized through the identity of each parent's contribution to the welfare of the community. This could augment the community helpers usually discussed (policeman, fireman, postman, school helpers, etc.). A group mural of the industries of the area will be exciting and informative.

Experiences shared by the class recently are excellent sources for motivating self-expression. A field trip, a school program, a walk around the school, construction, etc.

Some topics can be introduced with incomplete statements, such as:

I wish I could _____

One of the best times I ever had _____

I'm afraid of _____

I was so happy when _____
I was so sad when_____
It hurt so much when_____
I cried when_____
I was so mad when_____
I don't like to _____
I like to_____
It was so funny when_____
There was a loud crash when _____
When I grow up I would like to be _____

Weather can be a topic for motivation. Discuss all the activities affected by the weather and the results (preferably today's weather).

Topics for Sequential Thinking

Sequential thinking is a difficult concept to teach. Through art activities the concept is dramatized, and the meaning is better understood. The topic is discussed and organized, and the sequence is recorded on chalkboard. Each child can select several sequential steps (8) and illustrate. Have students fold the paper to get eight sections.

An alternate procedure: Each child having selected his or her step, have the children line up in proper sequence and illustrate their respective "parts" on a strip of white butcher paper.

A story can be used for sequential illustrating. DO NOT LET THEM COPY THE ILLUSTRATION IN BOOK. Let them select a part and make a drawing. The individual

drawings can be pasted together (with students' help) and shown on a roller in a box to simulate a television set. Let each student tell his part of the story.

Suggested Topics for Sequential Drawings

When I go shopping
Going to lunch
Getting ready for bed

Doing household chores
Going out in the rain
Halloween night

Decorating a Christmas tree
Christmas day
Christmas eve

Going to church
Going to school
Recess

Thanksgiving dinner at our house
Going to the barber or beauty shop or getting hair cut at home
What I do on Saturdays

A visit to the (dentist's, doctor's, etc.) office
When I go hunting
When I go fishing

A parade
Stages of a plant from seed to flower

Words can fire the imagination and recall experiences:

A

airplanes
automobiles
apples
astronauts
ants
airplane boats

B

balloons
bat
bird
bicycle
boat
bug
bayou
blackberry
basketball
bull
banana
bar-b-que
berries

C

chair
cloud
crayfish
catfish
cotton
cistern
crab
chicken
coke
cooking
cane chewing

D

derrick
deer
dress
dog

E

engine
earthworm

F

flower
fire
falling leaves
football
fight
fishing
fish

G

grasshopper
gun

H

hot dog
hamburger
hunting
hair style
horse
hurricane

I

insect

J

jacks
jumping
jumping rope

K

kite

L

lilies (water)
leaves

M

monkey
monster
mask
moss

N

nuts

O

orange

P

people
pirogue
pepper
pecan
popcorn
parade
pump
potato chips
pig (boucherie)

Q

quilting

R

running
rails
rabbit
race
rain

S

street fair
squirrels
snakes
sunburn

T

trees
tractor
taffy pulling
track
train

U

umbrella

V

volley ball

W

water
wind

The oral vocabulary found in the Oral Language Guide could be another source for motivating words.

SEASONAL ACTIVITIES

How Important is HOLIDAY ARTWORK?

It is best to regard each holiday as a potential but not an imperative source of stimulation for children's artwork.

While relying upon holiday patterns makes the teacher's roll an easy one, the experience is unchallenging to the child. The children should be aware of the usual holiday themes, but their artwork should show originality.

Holiday art can be displayed some time before the holiday but should be removed immediately following the special day.

YEAR-ROUND ACTIVITIES

BIRTHDAYS

When someone in the class has a birthday, have the child stand on a stool or chair so the other children can draw him. This is an excellent opportunity to develop awareness through observation. Stapled together, the drawings form a gift for the "birthday child" to take home.

Near the end of the school year, give the children whose birthdays will fall during vacation a turn to pose.

Older students can add self portraits or portraits made by others to a display of famous people born in the same month.

NATIONAL "SOMETHING" WEEK

Almost every week is National "Something" Week. Discussion of the significance of the week and its relationship to the students will always be an excellent source for motivation.

SPECIAL EVENTS

Special events in the community afford excellent "experience" motivations.

"COMMUNITY HELPERS"

Since St. Martin Parish is essentially a rural area, some type of farm work goes on all year. Children will appreciate the importance of their environment through the interest of the teacher.

The study of "Community Helpers" will be reinforced by the child's understanding of the vital role of his parents' occupations and his desire to illustrate his parents as "Community Helpers."

THE FOUR SEASONS IN ST. MARTIN PARISH
(Not National Concepts)

FALL:

School opens; cane is harvested; leaves fall (without changing colors very much); etc.

WINTER:

Rainy landscapes show houses and bare trees with no one outside; indoor games; Christmas shopping; children sick in bed; etc.

SPRING:

Plowing; planting; first grass mowing; flowering trees (fruit, redbud, dogwood, etc.); early flowers; Easter outfits; kites; CRAWFISH; yellow-green new leaves; etc.

SUMMER:

Vacation; green trees; summer flowers; swimming; fishing; watermelon; etc.

SEPTEMBER

Teachers have been heard to say:

"They have forgotten what they learned."

"I have to reteach."

"Why don't they know _____?"

The beginning of the school year is a period of adjustment. All must be oriented to new surroundings. In addition, the long vacation has negated much previous learning.

What does this have to do with art? Art is affected. The artwork in September does not measure up to the work done at the end of the last year's session. The art disciplines must be acquired again as in other areas. Encouragement and approval will hasten the return of many concepts.

Suggestions for the Art Period

Crayons--the medium most like holding a pencil--are the easiest art material to use and to distribute

Pasting--another easy creative activity--calls for construction paper forms or magazine pictures

Topics for Motivation During September

What we do all day at school (recess, lunch, changing of classes, reading, writing, singing, physical education).

The cane harvest (cutting, loading, weighing, hauling to refinery, waiting for unloading at refinery, eating cane at home).

Sweet potato harvest (sequence).

Rice harvest (sequence).

OCTOBER

Making masks provides excellent opportunities for creative artwork. They can be designed as flat work on paper, or made to wear.

Paper Plate Mask

Materials:

9" paper plate
Scissors
Oil pastels or tempera
Tape and paste or glue
Construction paper
Odds and ends for decorating mask
Pencil
Newsprint

Construction paper hair:

Cut paper in strips and curl on pencil.

Procedure:

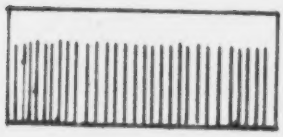
Plan mask on newsprint

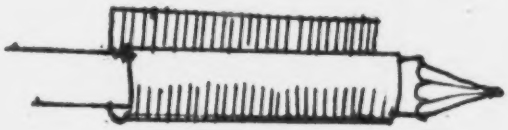
1. Trace plate on newsprint.
2. Draw eyeline a little above center and "feel" for eyes, and mark and cut out hole to see through.
3. Cut on dotted line "a" for nose.
4. Slash lines "b".
5. Trace the holes and cuts on pie plate, and cut the holes and cuts in the pie plate.
6. Decorate.
7. Tuck slashes "b" under "c" and tape to form chin.

Ears: Attach at sides even with eyes. Have fun but study ear first.

Nose: Cut triangle and fold under a little to attach to mask.

Eyelashes: Cut black rectangle 1" x 2". Slash curl on pencil and attach to upper eyelid.





Attach elastic thread to hold mask on face.

TRICK OR TREAT BAGS can be decorated with tempera, pasted cutouts, odds and ends.

Suggested Topics for Motivation in October:

My Halloween Costume
Going "Trick-Or-Treating" (Sequential)
Individual Pictures of Halloween
Activities
Running in the Dark
Making Jack-O-Lanterns
Halloween Party
Falling Leaves - the Work and the Fun
Picking Pecans

THANKSGIVING HARVEST

As an alternate to the historical approach, the significance of the Thanksgiving holiday can be identified with the importance of the local harvest. Local contributions to the tables of America will create an appreciation of the students' unique environment.

The following will motivate awareness of the bountiful community of St. Martin Parish.

Sugar Cane
Rice
Sweet Potatoes
Winter Vegetables
Wild Game and Fish
Pecans
Oranges
Kumquats
Satsuma
Mandarins
Boucherie

The pictures could illustrate the harvest, sale, preparation, types of game, hunting and fishing, etc.

The usual "Thanksgiving" cut-outs may be put on the bulletin board until the children's pictures are ready. Then consider removing the commercial pieces, or group them overlapping to increase space for the "harvest" artwork.

THANKSGIVING - WE ARE THANKFUL

For our eyes

so we can see

our parents, brothers, sisters, relatives, friends, the birds, trees, etc.

For our noses

so we can smell

flowers, the good things cooked for Thanksgiving dinner, etc.

For our mouths

so we can

talk to our parents, teachers, etc.

For our ears

so we can hear

music, birds, dogs, cats, cows, horses, the rustle of the leaves, etc.

For our legs

so we can

stand, walk, run, skate, ride bikes, etc.

For our hands

so we can

play ball, jacks, games and paint pictures, etc.

NOVEMBER - DECEMBER

In the beginning of November we think of Thanksgiving. However, Christmas is not far away, and art activities are important for the decoration of the classroom and school and are usually begun early.

Thanksgiving Topics for Motivation:

Family Reunion and Preparation for the Event
What are we Thankful for?

DECEMBER

Symbols of Christmas

Star of David	Toys
Bells	Elves
Candles	Chimney
Crib	Fireplace
Wise Men	Stockings
Wreath	Church
NOEL	Garlands
CHRISTMAS	Ribbons
Gold	Bows
Frank Incense	Sleigh
Holly Berries	Candy Canes
Yule Log	Poinsettia
Angels	Mistletoe
Xmas Balls	Pine Cones
Tree	Nuts
Packages	Fruits
Santa	Shepherds
Reindeer	Nativity

Etc.

Suggested Topics for Motivation:

Christmas Shopping
All I Want for Christmas
I was so Happy When
What I am Going to do During Christmas Holidays
Wrapping Christmas Presents
Decorating the Christmas Tree
Making Candy
Making Christmas Decorations
Mailing Packages
Decorating the House (Inside or Outside)
Midnight Mass
Post Office at Christmas
The Mail Man with Packages

THE CHRISTMAS STORY or THE FIRST CHRISTMAS

Materials: Manila drawing paper (12" x 18") and crayons.

Props: A chair turned over to represent crib. A sweater draped like a veil for Mary. For Joseph, the shepherds, and the Wise Men: sweaters twisted and wrapped around the "actors'" heads like turbans. The gifts of the Wise Men: a box to represent gold, a girl's shoulder bag to represent frankincense, and a bottle to represent the myrrh. A table for the angels to stand on to create the feeling of height.

Dramatize the scenes of the Christmas story. Two children may represent Mary and Joseph at the crib. Six other children can portray the shepherds and the angels. The three Wise Men bearing gifts will involve three other children. The dramatizing should continue until all the children have an opportunity to take part.

Then each child should draw the scene in which he or she took part.

MURAL: THE CHRISTMAS STORY

Materials:

Overhead projector
Acetate for transparencies
Bulletin board covered with white butcher paper
Wax pencil
Felt-tip pen or crayon

Procedure:

Let che children select from their illustrations of the Christmas Story (above). If necessary, use sections of illustrations so the work of each child is included.

Have each student trace his illustration with crayon, wax pencil or felt-tip pen on acetate (transparency). Project the transparency on desired spot of bulletin board. Trace the projection with black crayon, and when completed paint, using chalk-on-wet-paper technique. Do not dampen the entire bulletin board but only that area being painted.

FOLD-OVER CHRISTMAS DECORATIONS

Màterials:

9" x 12" manila paper
Crayons or oil pastels
Scissors

Procedure:

Fold paper to 4½" x 12". Pressing black crayon firmly, write name in manuscript on inside, using fold as a line. Make name fit 12". Close and rub with scissors handle to transfer name (in reverse). Darken transfer and decorate. Cut out and hang on Christmas tree or paste to 9" x 12" color construction paper for decorative border. Select construction paper color to repeat the most frequently used color in decorating the name.

JANUARY

Suggested Topics for Motivation:

Physical Education in the Classroom

Indoor Games At Home

La Boucherie

Listening Activities for the Art Period

1) Recordings of instrumental music are used to motivate imaginary pictures or illustrations.

2) Distribute paper and a dark crayon to each child. Let the children listen to a recording. The music will suggest flowing lines, zigzag lines, dark lines, light lines, lines going straight up, lines going straight down, etc.

Have the children draw these lines in the air. Then they will be ready to try it on paper. Draw one continuous line until record stops. The music will suggest change of direction and character of line.

The resulting "scribble" can be searched for recognizable objects. Try turning the paper on its sides and upside down. If the student "finds" something, it may be necessary to add eyes, ears, etc. Outlining, too, may help others to see the object.

THE NEW YEAR

Materials:

9" x 12" paper
Crayons, oil pastels, tempera
Chalk or any other medium

Procedure:

Fill the paper with the new year - 1971

Decorate to the edges

Exhibit all over the classroom, halls, cafeteria, library, etc.

Instead of 1971 or any succeeding year, try the months on paper 6" x 18." The months would also be effective decorations as fold-overs (See Christmas Fold-Over Decorations).

FEBRUARY

Symbols of February

Hearts
Masks
Carnival Floats
Mardi Gras Costumes
Washington
Lincoln
Flags
St. Martin
February Flowers
Work on the Farm

HEARTS

To cut a heart that is equal on both sides, fold paper in half. Draw one side of the heart. Cut on line drawn. You will have a heart and the hole in the folded paper will be a heart shape or heart stencil.

HEART CHALK STENCILS

Materials:

Drawing paper
Chalk
Scissors
Paper hearts and heart stencils

Procedure:

Place heart on drawing paper and trace with chalk. Holding the heart in place, blend the chalk outward with fingers or Kleenex on all edges. Remove paper heart and move it over for another or as many as needed.

Place heart stencil on drawing paper. Trace hole. Holding stencil, blend chalk toward center of hole. Remove stencil and repeat as often as desired.

VALENTINE MAIL BOXES

Materials:

White paper bags
Red construction paper
White paper doilies
Red and white crayons
Scissors
Paste

Procedure:

Print name on front of paper bag with red crayon. Decorate with hearts of red construction paper and doilies or parts of doilies. Attach open bags to bulletin board within easy reach of children, or stretch a taut line along the chalk tray. Hang bags with safety pins or clothes pins.

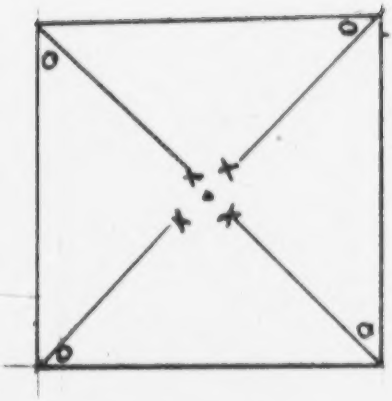
MASKS

Though masks have been made at Halloween time, they can be done again for the Mardi Gras season.

MARCH

Suggested Topics for Motivation:

Flying Kites
Crawfishing (Sequence)
Picking Flowers
Farm and Yard Work at this Time
Wind Blowing Clothes on Line
Wind Blowing Your Hair

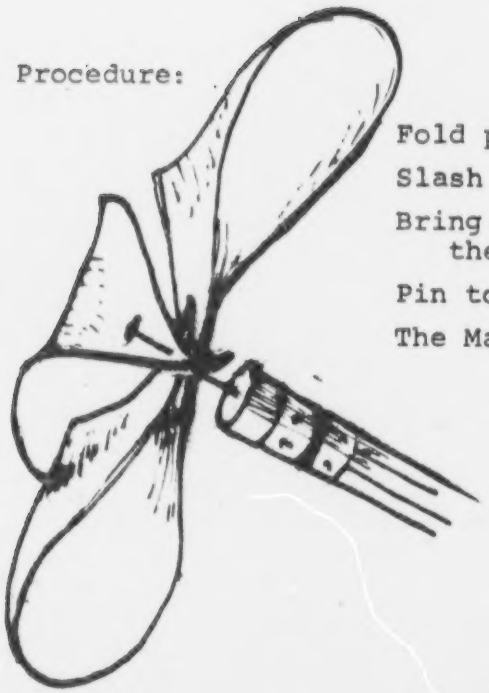


PINWHEELS

Materials:

4" squares of construction paper (any color)
Scissors
Crayons
Pencil with eraser
Straight pin

Procedure:



Fold paper diagonally twice.
Slash to "X".
Bring the 4 "O's" to center and pin through the four "O's" and the center of the square.
Pin to top of eraser.
The March wind will blow and turn the wheel.

APRIL

/EASTER/ is an exciting time for students. Let them draw and decorate eggs of all sizes. This is the perfect time to let them employ as many techniques as they know or to try new ones. The teacher can allow the children to trace cardboard eggs. The decorating will be the creative phase of the art project.

Suggested Topics for Motivation:

The Easter Egg Hunt

Dyeing Eggs

Easter Clothes

Crawfishing

Berry Picking

April is in the /SPRING/ of the year. A walk in the school yard to observe the signs of spring could be a motivating experience for the art period.

MAY

The question, "What does your mother do for you that does not require money?" will help each child realize mother's importance.

Have a general discussion ending with each child selecting a topic to illustrate for a MOTHER'S DAY CARD.

The Tissue Painting Technique would be appropriate for this project. If they have not done it before, let them experiment before making the card.

Gifts to make for mother can be found in the following magazines:

THE GRADE TEACHER

THE INSTRUCTOR

SCHOOL ARTS

ARTS AND ACTIVITIES

EVALUATION

Artwork is evaluated by:

- development of awareness
- desire to communicate
- attitude of the child
- ability to work independently and in a group
- creativity (how a child's work differs from others)

All of the above are interdependent. The artwork, itself, is not judged or "graded."

The contribution of art to the total child will be evidenced in mental development through awareness of his surroundings and his emotional reaction to his environment. The young child is not interested in the finished product. Art is just another way of making a statement in a very enjoyable and uninhibited way, and he will appreciate the acceptance of his feelings and thinking.

An evaluation period is welcome relaxation after the intense concentration creative work demands. Through evaluative discussion children gain practice in expressing opinions and have an opportunity to become more articulate about art. Progress is made in better understanding of art values when there is a free give and take attitude during an art evaluation. Perhaps the best outcome is the effect on the morale of the children as they see for themselves that art work is recognized and does not disappear into a cupboard or vanish into a wastebasket at the end of the lesson. Their creative approach will be preserved by the teacher's encouragement.

CAUTION: Sometimes a child simply does not want to talk about his work. It may be too personal for him to discuss, and he may be so shy that discussion of his work will spoil the satisfactions of creating it. Sensitivity on the part of the teacher is required to determine, when talking to children about their artwork, how it may further growth or how it might be detrimental.

CAN THE TEACHER TEST AND MEASURE ART?

Art educators believe there are no valid tests and measurements for art in elementary school. Measurements of achievement at report card time are of very doubtful value. It is best to assign only a notation of "Satisfactory" or "Unsatisfactory" performance.

ABOUT TALENT

Talent should not be the primary concern of the elementary school art program. It is important to refrain from building up one or two youngsters in a group.

Talent must not be equated with the ability to draw or paint accurately from nature, photographs or work of adult artists.

The teacher should be mindful of each child's achievement. There is no need to worry about developing talent.

EXHIBITING

Every part of the art period is important, and every part produces its unique contribution to the total value of art in education. Exhibiting artwork commends the child's efforts and sincerity of self-expression. He is rewarded with recognition, a basic human need.

At the end of the art period, everyone's work should be shown for the class to enjoy. However, the pictures should be attractively arranged on the bulletin board as soon as possible. Titles add to the worth of the exhibits and lead visitors to make the complimentary remarks children are eager to hear.

Too much artwork on display can give a cluttered and distracting atmosphere. Stacks of five or more drawings each can be stapled together and attached to the bulletin board. Each day or so the top drawings from each stack can be pulled off to reveal new pictures. The work of all students should be included in the display. After two or three days exposure a child's ego is satisfied.

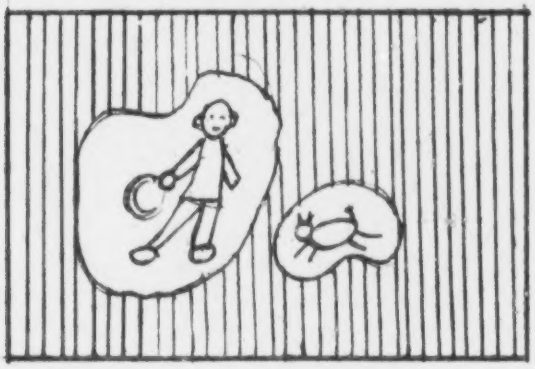
Exhibiting artwork for a longer period in the library, cafeteria, halls, teachers' lounge, and the principal's office will delight everyone. Descriptive legends or captions improve the presentation.

Artwork done voluntarily at home should be recognized in school displays to encourage a child's efforts without supervision or assignment. Rewarding him will motivate others to work on their own.

EXHIBITING SINGLE PICTURES

Individual pictures can be mounted, framed, or a mat can be prepared. Artwork is more attractive in any of these devices.

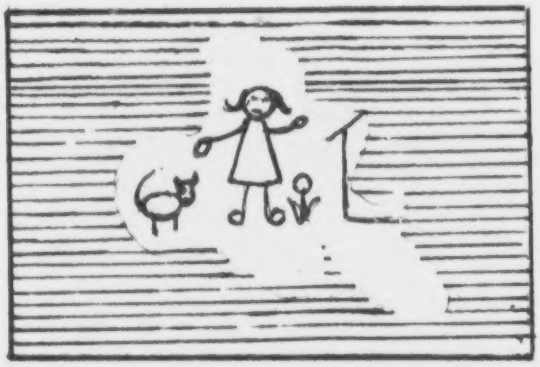
An example of MOUNTING:



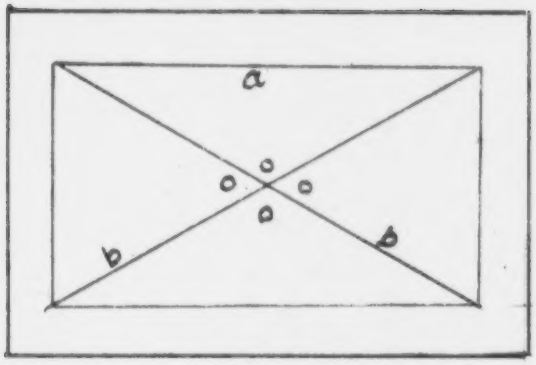
Cut one or more soft free forms around parts of the drawing. Paste on construction paper. Choose a color to repeat the color most frequently used.

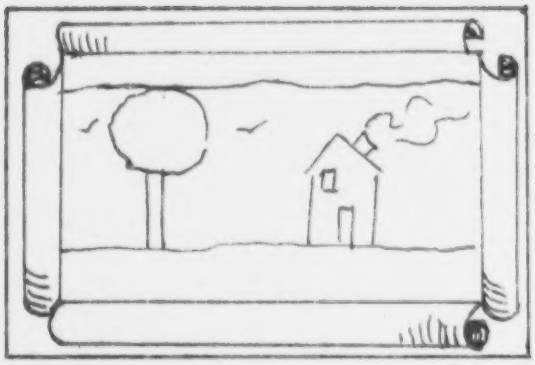
Tear-out MATS:

Tear a small hole in the center of the construction paper. Gradually enlarge the hole until the desired size and shape is achieved.



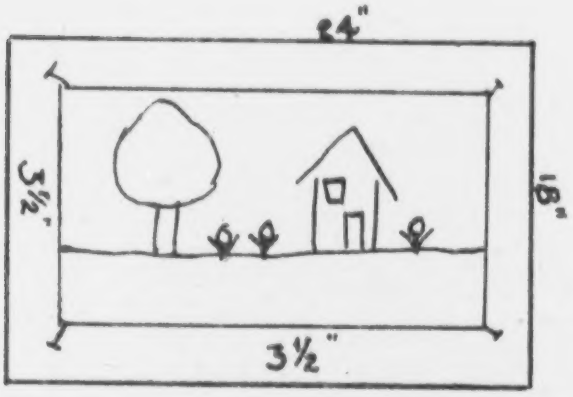
Curl-back MATS:





Measure rectangle "a" one inch smaller than picture. Slash diagonal "b". Roll apex "o" of triangles toward edges of mat. Secure roll with straight pin. Construction paper is recommended.

LARGE MATS:



Materials - Black or color poster board or matboard
Utility knife or single edge razor blade

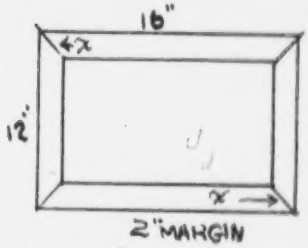
Cut board 18" x 24". Measure a 3½" margin on each of the four edges as illustrated. Cut on these lines with utility knife or single edge razor blade. Attach mat to bulletin

board at the top corners. Slip 12" x 18" picture under mat, and secure in place with pins at the four corners.

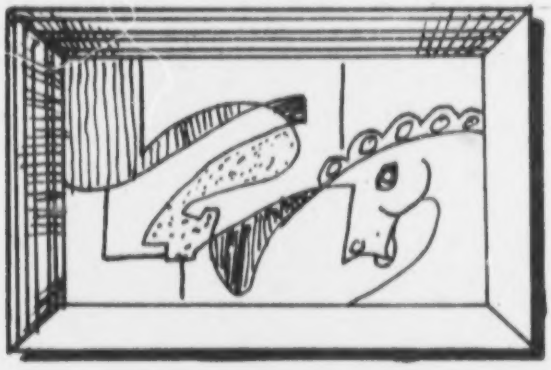
18" x 24" frames are standard size and can be purchased assembled and with glass. WOULDN'T IT BE WONDERFUL TO HAVE A PLACE IN THE CLASSROOM FOR FRAMED ARTWORK?

For 9" x 12" artwork, use a board 11" x 14" with a 1½" margin. 11" x 14" frames are standard size.

3-D construction paper FRAME:

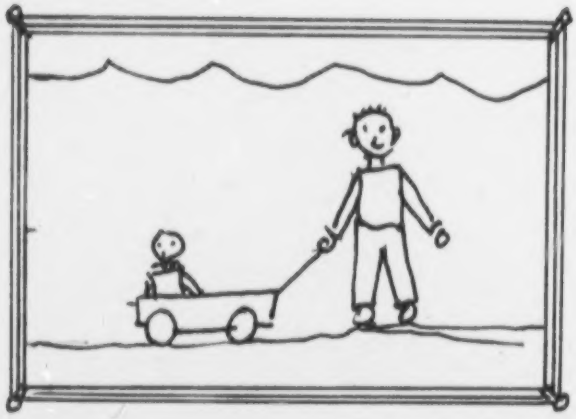


For 9" x 12" artwork, cut paper 12" x 16". Measure 2" margin on the four edges. Cut out center. Score and crease corner diagonals "X". To score for creasing, use a single blade of scissors. A ruler will help make a straight score. Crease every corner on same side (underside from scored side). Secure frame and picture together at four corners "Z".



Yarn FRAME:

Attach picture to bulletin board at the four corners. Wrap yarn around pins, thumb tacks or push-pins.

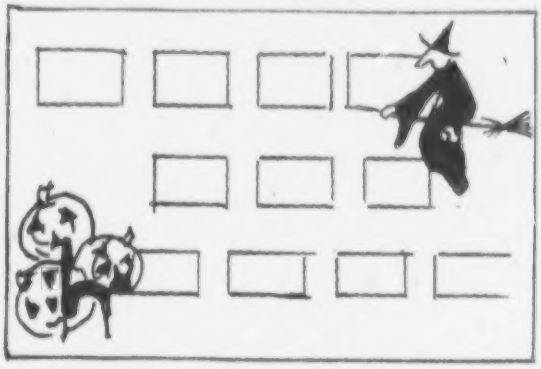


BULLETIN BOARDS

The bulletin board presents an opportunity to praise the art period efforts. Displaying artwork on bulletin boards is easier than any other method and is most desirable The children's pictures will be enhanced by arrangement, title, and background color.

If any commercial or teacher-prepared material (usually season) is used, it should soon be moved to the edges or used to "tie together" pictures done by children. Some of the commercial pictures can be grouped in one section of the bulletin board to set the theme and/or replace the title.

COMMERCIAL/TEACHER PREPARED



CHILDREN'S WORK ADDED

Children's written work in other subjects mounted on construction paper can be arranged with artwork on the bulletin board.

Academic units provide sources of motivation for the art period. Such artwork can be added to a bulletin board exhibit designed as a teaching device.

The color of bulletin board cork is not always attractive enough to make the total effect pleasing. Some teachers cover the surface with white butcher paper, corrugated board (available in a variety of colors), cloth, etc.

A bulletin board is usually 48" high. When cloth is 45" wide, the 3" difference can be covered with borders which will also hide the staples that attach the cloth.

RECOMMENDED PROCEDURE FOR ATTACHING CLOTH
(NUMBERS INDICATE SEQUENCE OF STAPLING):

When stapling is complete, dampen entire stretched cloth. When dry, the cloth should be taut.

Three dimensional objects add interest to bulletin boards. Examples: buttons, twigs, weeds, boxes, yarn, string (dyed with tempera), etc.

/The examples of bulletin boards are only suggestions to prompt teachers to employ their own creative ideas./

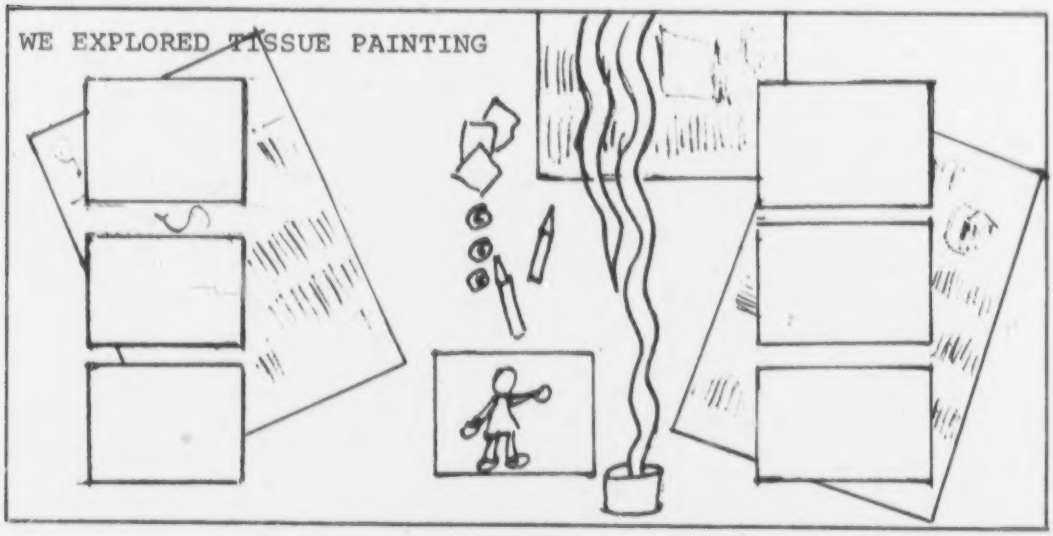
EXPLORING MATERIALS

Exploring new materials or techniques results in delightful color abstracts and pictures. Many facets are involved:

COOPERATION
SHARING
EXPERIMENTING AND DISCOVERY
SELF-EXPRESSION
RESPONSIBILITY
DEVELOPMENT OF ABILITY TO FOLLOW DIRECTIONS
ETC.

Exhibit such art work on the bulletin board with a caption such as "We Explored _____." The list of materials, or the actual materials, may be added for the benefit of children and visitors.

EXAMPLE:



SIESTA

Motivate the students by telling them about the Mexican custom of closing businesses and stores at mid-day for siesta. Relate this to their taking naps or falling asleep before going to bed. They will exchange such experiences and choose one to illustrate.

Prepare the bulletin board.

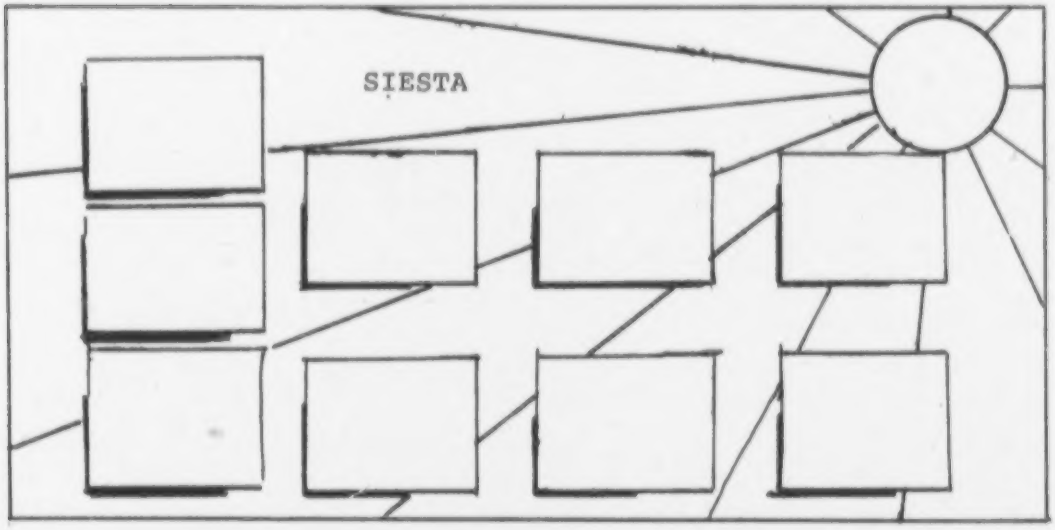
A. Cover board with sky blue cloth.

B. For the sun, use largest circle of orange you can get in construction paper (12" diameter).

C. For the sun's rays, use orange yarn or string dipped with tempera.

D. Cut the word SIESTA from orange and black construction paper. Pin to board with straight pins putting black underneath. Pull orange to head of pin for shadow effect.

E. Black construction paper shadows are placed under artwork.



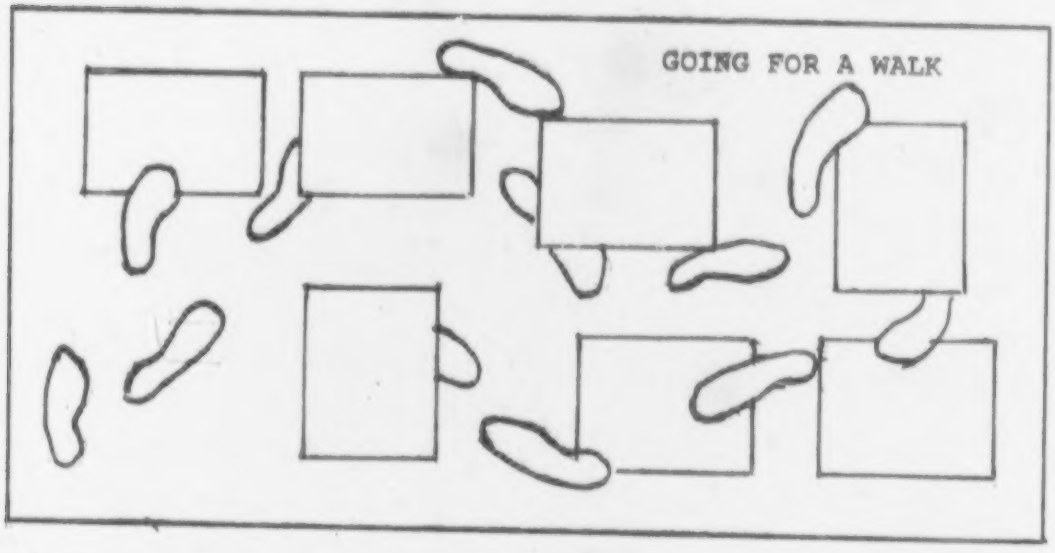
GOING FOR A WALK

Have the children draw anything they remember after a walk in or around the school. Otherwise, lead a discussion on walking to church; walking in a store (grocery, clothing, toy, hardware, etc.); walking in the fields; walking the crayfish and crab nets and lines, etc. Suggest that the pictures show "where" and "who is with you."

Have each member of half the class trace his left foot on construction paper. The other half should trace the right foot. Cut on outline and arrange so that some footprints cover parts of artwork and some underlap the artwork. Caption.

Recall that several drawings can be stacked and stapled to bulletin board. Remove the top drawings, and a new exhibit will be revealed.

EXAMPLE:



RAINY DAYS

Motivate the children to draw pictures illustrating stormy and rainy days by discussing the many ways rain affects them. The following situation-topics are suggested.

1. What do you do at home on a rainy day?
2. Playing out in the rain.
3. Getting ready to go out in the rain.
4. Out in a rainstorm.
5. You are at school; it starts to rain but you have no raincoat. What do you do to protect yourself from the rain?
6. Walking in mud with it squeezing through your toes.
7. Walking barefoot in water puddles after a rain.
8. Splashing water with your feet on the wet driveway.
9. Walking under your umbrella.
10. Running through puddles.
11. Helping mother get the clothes off the line.
12. "Rain Drops Keep Falling on my Head."
13. Sharing my umbrella.
14. Getting off the bus and running home.

When the pictures are finished, prepare the following bulletin board.

A. Cover bulletin board with light grey cloth or grey paper.

B. Cut clouds from dark grey or black construction paper. Place at top of bulletin board.

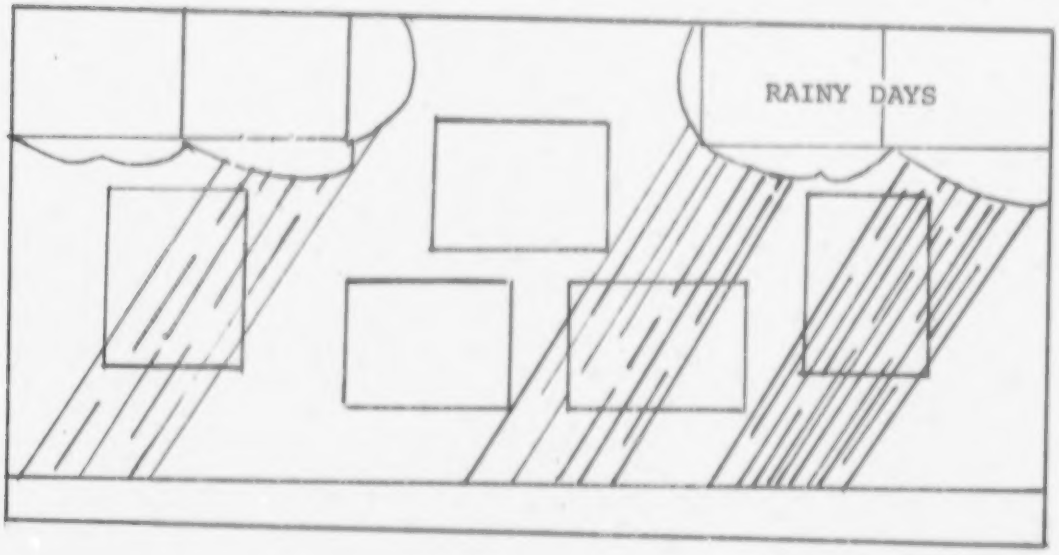
C. Cut 1" x 12" strips of blue construction paper and connect all pictures, as illustrated, by placing strips behind art work.

D. To simulate the effect of rain over the bulletin board, place Saran Wrap in sheets, mounted under the clouds and then pulled at an angle and secured at the bottom of the bulletin board. The Saran Wrap should wrinkle in angular patterns.

   Strips of Saran Wrap may be used on only parts of the board (not over entire surface). A border of blue at bottom only will hide the Saran Wrap ends.

E. The title of the bulletin board may be mounted on the clouds.

EXAMPLE:



DINNERTIME

Motivate through discussion of feeding animals such as:

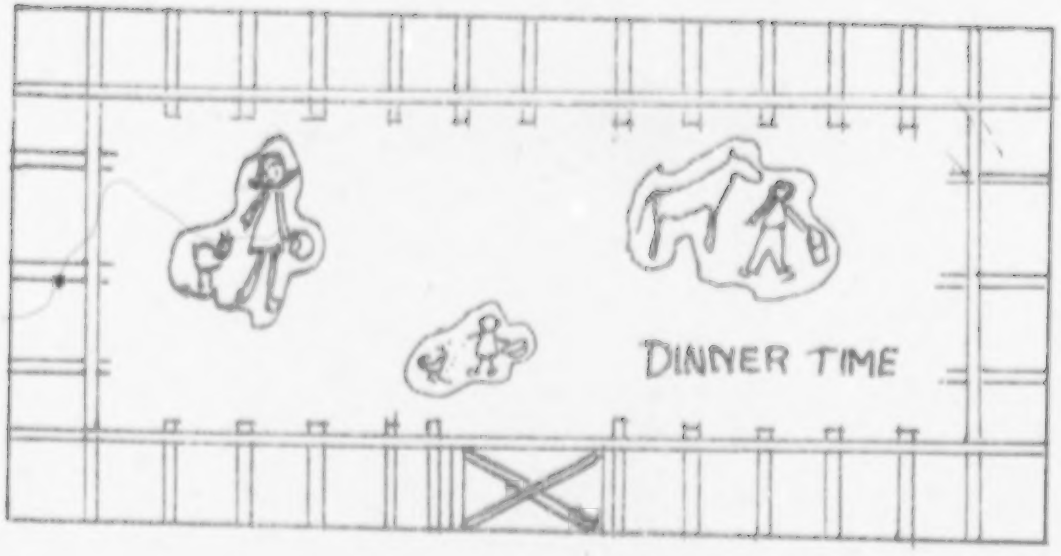
birds	chickens	dogs
cows	ducks	cats
horses	fish	etc.

When pictures are completed, prepare the bulletin board.

The title may be either DINNERTIME or FEEDING THE ANIMALS AT HOME.

A. Cover board with brown Kraft paper. Make fence with white paper strips and paste to board. Have children cut out their pictures. Pin or paste to board.

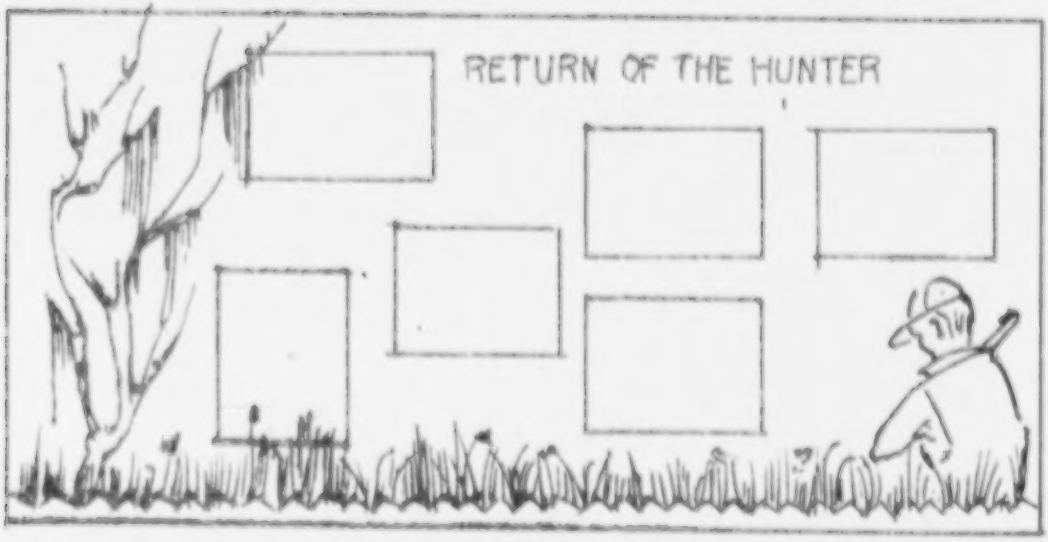
EXAMPLE:



RETURN OF THE HUNTER or THE HUNTING SEASON

Lead the class in discussion about the hunting season--animals we hunt; where we hunt; hunters you know; return of the hunters and how they carry their "prizes"; preparing the prizes (to eat, to stretch the hide).

After the pictures are finished, prepare the bulletin



A. Cover bulletin board with light sky blue cloth (muslin, flannelette, Indianhead).

B. Attach a leafless branch to simulate a tree (see illustration). Use black or grey thread secured with thumb tack for tying branch to board. Put moss on branches. Thumb tacks can be hidden with moss. Push pins can be substituted for thumb tacks when tacking on bulletin board. They are easy to use and do not "chew up" the cork covering. They can be bought at any art or office supply.

C. Attach dry weeds at base with stapler and cover the bottom with zigzag brown construction paper strips.

D. Cut one inch (1") strips of brown construction paper (1" x 12"). Connect all pictures as illustrated.

E. Staple five or more pictures together (stack method) and arrange on bulletin board.

F. The figure on right can be enlarged with opaque projector. Let the children trace, color and cut out the figure. Attach with stapler.

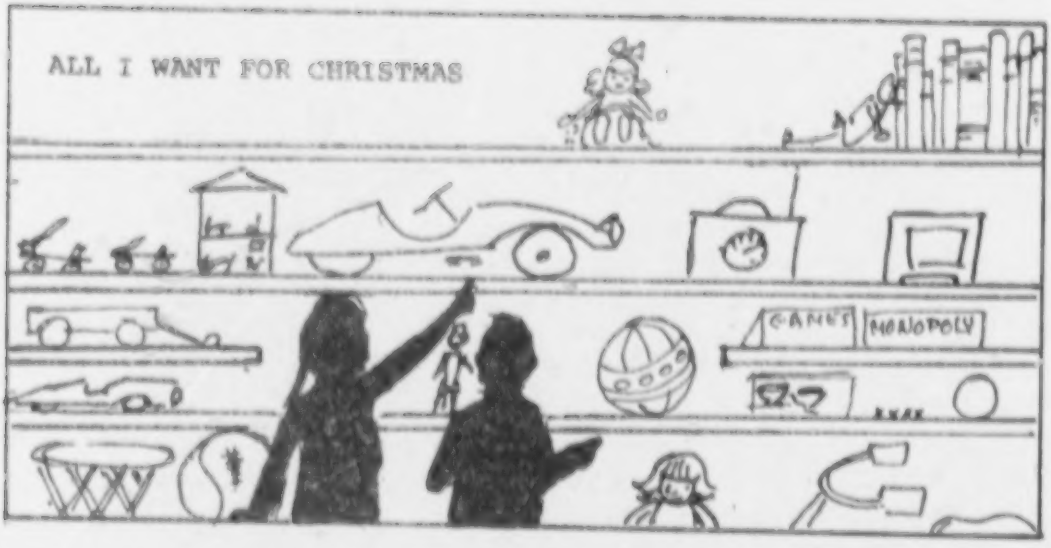
ALL I WANT FOR CHRISTMAS

Talk about all the wonderful toys. When each child has decided on one, have him draw it with crayon on 9" x 12" drawing paper. It should fill the page. Paint with chalk on wet paper. Allow to dry before cutting out.

Prepare the bulletin board. Cover with a bright holiday color. Make 1" shelves with strips of construction paper, gift wrap or ribbon. Silhouettes of a boy and a girl can be made with overhead projector. Have one figure pointing up, the other to the side. Project on white butcher paper. Let a child trace the outline. Several can help in cutting and painting the figures black. Attach before toys.

Attach toys above shelves. Identify toys with Christmas gift tags. Caption.

If desired, cover entire board with Saran Wrap to simulate a glass store window. The window frame may be a black border or the bulletin board frame.



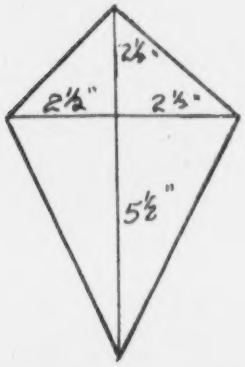
MARCH WINDS BLOW--GO FLY A KITE

Materials:

Cardboard kite patterns for children to trace.

Paper and crayons

#8 black thread



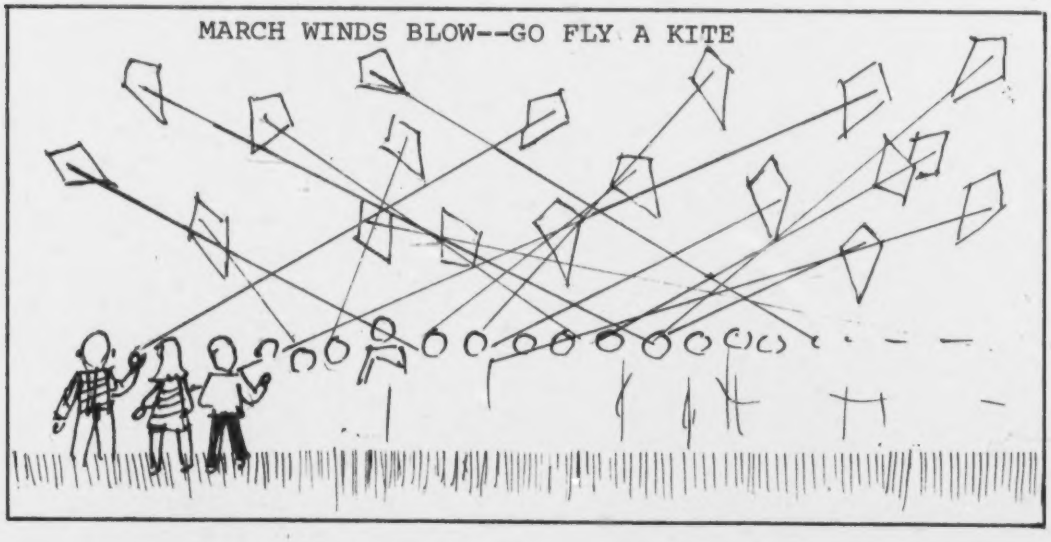
Using illustrated pattern have children trace and design kites, with pictures fitting within the pattern or pure design. Cut out.

Let students take turns modeling to demonstrate "back views." Have each child draw a back view of himself. Cut out.

Prepare bulletin board:

Cover with sky blue cloth. Place a 6" green border (grass) for the "back views" to stand in. Slash 3". Place the kites at random in various positions. Connect each kite to self portrait with black thread. The "crossovers" of threads should make interesting patterns.

EXAMPLE:



SUGGESTED LETTER TO PARENTS

ART AND YOUR CHILD: Art is important in the education of all children. Parents can help their children in art.

ARTWORK BROUGHT HOME FROM SCHOOL: Each child works very hard in art and wants his family to like what he does. Your child will be happy to tell you about his artwork. Please take time to listen, and always tell him how much you like his work. Put artwork where the family can enjoy it, or let your son or daughter put it in his or her own room. Changing the pictures often will help the children to keep trying.

ART AT HOME: Let your children draw at home. They can draw themselves, their families, their pets, or anything else they want to. A small box of crayons and some butcher paper are all that are needed. Coloring books will not help.

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ELOISE VOORHIES GARY, Art Consultant in St. Martin Parish schools, has taught in Louisiana for 22 years. Her experience includes teaching in elementary grades and art in junior and senior high schools. She has also served as private instructor for American art students in Europe, and in 1970 was exchange participant in the CODOFIL Program of Louisiana studying and traveling in France. Mrs. Gary has had several one-man shows. She has also been represented in the Louisiana Art Commission's Professional Exhibit, the Sears national competitions and other juried shows. She has served as judge in art exhibitions.

Mrs. Gary's professional affiliations include the Louisiana Teachers Association, the Delta Kappa Gamma, and an honorary member of Kappa Pi, international art fraternity.

The Teche Country of St. Martin Parish is Mrs. Gary's favorite topic and subject for her paintings.

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